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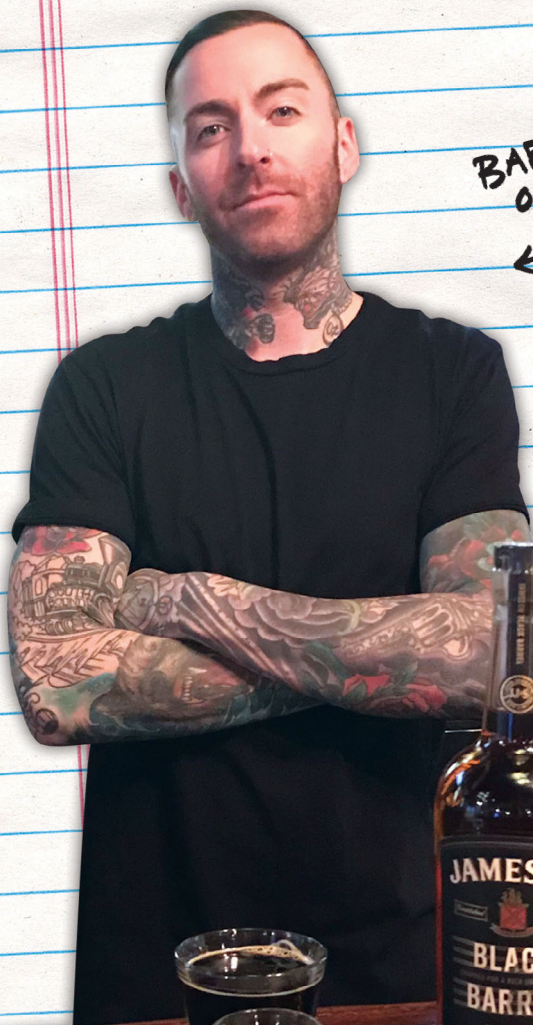
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BARTENDER
OF THE WEEK

Aaron



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VOLUME 38 | NUMBER 1935



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THIS IS JESSIE DIGGINS

Fierce, fun, and America's best hope for an Olympic medal in cross-country skiing in 40 years
By John Rosengren

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THE SHORTLIST



104 amazing photos
from 2017
At citypages.com

ANDY WITCHGER

THE STAT SHEET

-41

Temperature in
Cotton, Minnesota last week

10

Percentage of workforce laid off
by Summit Brewing at year's end

1,129

Number of car accidents reported
statewide last Thursday during
light snow, suggesting we're not
the drivers we think we are

60

Percentage of Minnesotans who say
Sen. Al Franken should have waited
for his ethics hearing to conclude
before resigning

**"Start the new year right by kicking
Sir Asshole out of your life!"**

Reader Kate Leavitt Skapyak responds to "Jacob Lindekugal, noted ingrate, charged with pepper-spraying girlfriend who saved his life," at citypages.com.

AMATEUR HOUR

THOUGH MINNEAPOLIS' leading citizens have expressed outrage over a climb in nuisance crime downtown, new Mayor Jacob Frey may face an even bigger problem: an alarming decline in the quality of illegality.

This problem was highlighted at the close of 2017, when Jamye Davis confessed to robbing the 8th Street Market five times in a little over a month. Davis wore the same clothes each time, using a plastic gun with the orange tip painted black to make it appear real.

Veteran criminals were quick to denounce the robberies as "uninspired" and "derivative," calling into question Davis' commitment to the profession. "I mean, a plastic gun?" said one. "At that point you're not even trying."

POPULAR STORIES

AT CITYPAGES.COM

The shadowy group behind
BUFFALO WILD WINGS,
Jimmy John's, and Culver's

'If y'all close **RAINFOREST CAFÉ**,
we're fighting': One of MOA's last
original restaurants to shutter

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of the year for 2017

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announces layoffs

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THE TOFU WASN'T CRISPY

St. Paul couple sues caterer over vegan wedding 'disaster'

Trying to make a point with tofu is hard enough.

To do so on your wedding day is doubly risky, as one pair of deeply unsatisfied customers will tell you.

Newlyweds Kevin and Siara Williams got hitched in St. Paul last spring. They claim the food was so bad they're suing their caterer for more than \$150,000.

The couple planned to surprise their wedding guests by sneakily serving them vegan food, according to their suit, a conceit that would only be revealed after the meal. Their lawsuit claims servers spoiled the plot by telling people certain items were not available because they weren't vegan, and that the bride had "mandated a vegan wedding."

The couple might have forgiven the lack of surprise if they'd enjoyed the food. But their lawsuit alleges the company, Mintahoe Catering, which was contractu-

ally obligated to serve a "delicious" meal, instead cooked up a "disaster."

Tofu wasn't crispy, noodles were "extremely overcooked (mush)," flatbread pizza was "nasty and inedible," a curry dish had too many carrots, too few bamboo shoots, and was "unidentifiable as [curry]" anyway, KSTP reports. One diner got "very ill" after eating seitan (a wheat-based meat substitute), which he or she had been led to believe was gluten-free. A peanut sauce was "sickeningly sweet."

The Williamses also say some guests were never served cake, and that the bride's father was denied service of water at his table, instead told to retrieve it himself from the bar, among other alleged "horrendous" service errors.

The lawsuit, which also names A'Bulac LLC, and Bellagala, lists seven counts of breach of contract, each of which should

cost the defendants \$21,721, the couple says, with a final amount to be set at trial.

One passage in the suit says the groom stormed into the kitchen to confront catering employees, who he says admitted the experience was not going as planned.

According to its website, Mintahoe—a

When the curry has too many carrots, calamity is just a breath away.



GETTY IMAGES/ISTOCKPHOTO

name that demands careful pronunciation—offers customers "peace of mind" with "endless capabilities." Do those capabilities include decent vegan Thai food and not (allegedly) telling the father that if he's so thirsty, he should just go get his own damn water? —MIKE MULLEN

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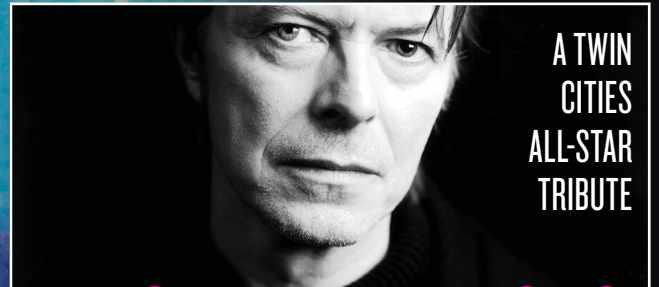
JONATHA BROOKE
JANUARY 4



REBIRTH BRASS BAND
JANUARY 5-6



SARAH MORRIS AND HER SOMETIMES GUYS
w/ HOME FIRES
JANUARY 7



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JANUARY 10



SQUIRREL NUT ZIPPERS
JANUARY 11-12



KAUMAKAWI KANAKA'OLE
w/ SHAWN PIMENTAL
JANUARY 15



ROY HARGROVE QUINTET
JANUARY 16-17



TRACY NELSON AND THE BEL AIRS
JANUARY 18



NICHOLAS DAVID AND THE FEELIN' BAND
JANUARY 19



HUUN HUUR TU
JANUARY 20



ROBERTA GAMBARINI
w/ CYRUS CHESTNUT
JANUARY 21-22



AL JARDINE
A POSTCARD FROM CALIFORNIA
JANUARY 23-24



DAVINA AND THE VAGABONDS
JANUARY 25-26



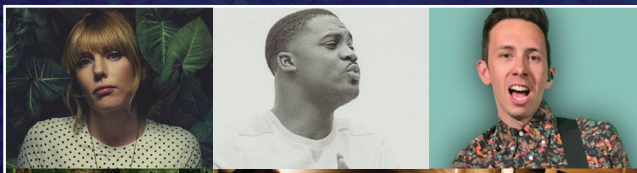
ERIC GALES: ALBUM RELEASE
JANUARY 27



AMY HELM
JANUARY 28



DAVELL CRAWFORD
JANUARY 29-30



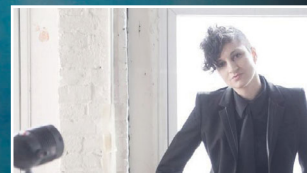
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FIERCE, FUN, AND AMERICA'S BEST HOPE FOR AN **OLYMPIC MEDAL** IN CROSS-COUNTRYSKIING IN 40 YEARS

— BY JOHN ROSENGREN —

It's last February, the FIS Nordic World Ski Championships in Lahti, Finland, before the women's freestyle sprint final, a 1.6 kilometer dash. The television camera pauses on each skier at the starting line for an introduction. The women nod, maybe smile, give a perfunctory wave.

Then the camera finds Minnesota native Jessie Diggins.

She waves both hands, shakes her fists above her shoulders, punches the air, her face split in a smile so wide it shows more enamel than a bathtub. She shimmies her skis with a hip wiggle and all

but bursts from her ski suit.

"You love her enthusiasm as well as the way she skis," the commentator says.

An instant later, poised for the gun, she's completely still, skis steady, poles planted, hands in front of her shoulders, head tipped down. Pure focus.

The gun fires; she explodes across the snow.

Three minutes later, she has secured silver. Her second medal of the week.

This is Jessie Diggins. She is, in a word, ebullient. And, in another, fierce.

Yin and yang. On her way to make history in PyeongChang.

"IT'S SOMETHING that's never been done before by American women," Diggins says. "That's win an Olympic medal. It really motivates me."

She's talking to a group of more than a hundred high school skiers from across the metro area and adults in the upper room at the Theodore Wirth Chalet in Minneapolis. On this Wednesday evening in November, she has led them in a workout, then changed from her blue-and-white U.S. Ski Team warmup into jeans and a maroon short-sleeved jersey with an orange S on the front (not quite Superwoman, though close—it's the Salomon logo). Her blond hair swirls past her shoulders.

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COURTESY OF DEB DIGGINS

She flicks through slides on a screen beside her. There she is doing a pull-up in a gym, her face grimacing. A shot of her with teammates on skis in the mountains. In Hawaii on her month off (April) with a childhood friend. They went bungee jumping. Hiked a forbidden staircase up a mountain. Surfed. Snorkeled. “I came into the season mentally rested, ready to go.”

Next a slide listing her goals. “In May I wrote a training plan with my coach, Jason Cork, so that every workout has a purpose,” she says. “The process of trying to become faster, it’s fun. Like a game. What can I do today to get faster?”

Her voice is raspy, shades of Debra Winger. With each slide, it rises, her enthusiasm accelerating. You can almost hear emojis in it.

Diggins joined the national team at 19, after graduating from Stillwater High School, and with four World Championship medals is the most successful American cross-country skier, male or female.

After her prepared remarks, Diggins takes questions from the audience. She sleeps 10 to 11 hours a night. She has 45 pairs of skis. She loves to dance. Her favorite song at the moment is by Portugal. The Man: “Feel It Still.” And she loves chocolate more than skiing. “If you told me I couldn’t eat chocolate for 10 years while racing, I’d quit.” They laugh. “No, really. I would.”

YOU COULD SAY that Diggins’ road to South Korea started in Canada. Her mom, Deb, was born in Montreal, raised in Duluth; her father, Clay, is from Thunder Bay. But it’s truer to say the road started in St. Peter. That’s where Clay, a hockey player converted to endurance sports, wooed Deb on skis while they were undergraduates at Gustavus Adolphus College.

They married and settled in Afton, Minnesota. When baby Jessie came along, Clay loaded her in a backpack, and the couple kept on skiing. She loved it. Some of her earliest memories are of tugging on her

Clay and Deb Diggins with baby Jessie in a backpack in 1992

dad’s hair and yelling, “Mush!” “I wanted to go super-speed,” she says.

They enrolled her in the Minnesota Youth Ski League when she was four years old, though she was in it more for the hot chocolate afterward. She took violin lessons, played soccer, swam, climbed, and danced. She wanted to be a ballerina. Or a firefighter. An astronaut. It wasn’t until seventh grade that she truly became a skier.

She skied junior varsity that winter for Stillwater High School, one of the state’s perennial Nordic skiing powerhouses, until the conference championship. Twenty minutes before the 5K freestyle race, Jessie was hanging out in the chalet, eating gummy bears with her middle school friends, when the coach told her one of the varsity skiers got sick and Diggins needed to race.

Even though this would be her first varsity race, and the 13-year-old would be competing against girls five years her senior, she yanked on her skisuit, did a quick warmup, and won the race.

“I remember thinking that racing could be super fun and that I wanted to start training seriously so I could see how far I could take the sport,” she says.

The following season, Ahvo Taipale, the Finnish skiing legend who coached the University of Minnesota women’s Nordic team to two national titles, watched Diggins win a conference race and prophesied that she would become a champion. “She’s got the fire in the eyes,” he told her parents.

He was right. In 2007, Diggins won the state championship as a ninth grader, and repeated as a sophomore. By then, she was beating the boys on her team, which pissed them off. Once they realized Diggins wasn’t just any girl—that she was a contender in international world competitions—they vied to see who could finish closest behind her.



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U.S. SKI & SNOWBOARD TEAM

Diggins missed the chance to three-peat as a state champion because she was in France for the FIS Nordic Junior World Ski Championships. That year, Annie Hart, a junior at St. Paul Academy, won the state championship. Next year, Hart and Diggins, both seniors, competed at Junior Worlds in Germany, and became friends. They returned in time to contest the state title.

A reporter suggested that the friends finish together, hand in hand, which insulted Diggins. "You want to be nice and to win," she tells the high school kids inside the Wirth Chalet. "You don't have to be not competitive if you're a friendly person."

The state championship title takes the combined time from two events: a 5K freestyle or skate race where the motion resembles ice skating, and a 5K classic, where skiers move their legs and arms back and forth like they're running. Diggins, strongest in the skate portion, took a 15-second lead going into the classic event, where Hart excelled. Hart caught Diggins, who had started 15 seconds earlier, with a kilometer left, then pulled ahead. They came around a bend into the final straightaway with Hart leading by about 10 meters.

In the video of those last 150 or so meters posted on YouTube, you can hear Hart's mom say, "Annie's got it."

The two state champions are double-poling—skis straight, hands reaching, planting their poles and propelling themselves forward with core crunches. Diggins shifts from directly behind Hart to a track on her left, keeps pumping furiously, and the gap narrows.

"Jessie's coming," someone says.

Both girls are digging, pumping, straining. Nearing the finish line.

Now they're side by side. "Dang it, Jessie," Hart's mom says.

Diggins powers past to win by a ski length.

What you don't see on the video is that Diggins had mononucleosis, not yet diagnosed but making its presence known with

Jessie is fierce in competition and gracious off the course. "You want to be nice and to win," she says.

an exhaustion that besieged her body. A month earlier, she had beaten Hart on this same course by nine seconds. This race would never have been so close if Diggins had been healthy.

But the video's not over. As soon as she's crossed the line, arms raised, Diggins turns and embraces Hart.

"Where Jessie stands out is she does it fiercely on the course and graciously off," her father says.

Diggins and Hart remain friends. They lived together last summer in Diggins' condo in Stratton, Vermont, where they train together on the Stratton Mountain School Elite Team. It's not uncommon for Hart to wake up to find a muffin waiting for her from a batch Diggins has baked the night before beside a note saying, "Good morning."

Jessie Diggins: She'll beat you, then bake you muffins.

THE PLAN WAS to take a gap year between high school and Northern Michigan University, where Diggins had been granted an academic scholarship and a spot on one of the nation's top collegiate Nordic teams. First, she wanted to test herself among the world's best.

She aced it. In one 10K pursuit race in Canada late 2010, she started 40 seconds back—a huge handicap—behind two established U.S. national ski team members, Holly Brooks and Sadie Bjornsen, but powered past them to win the race.

She secured a place on the U.S. national ski team. Yet she had committed to ski for Northern Michigan. "Don't come," the college's coach, Sten Fjeldheim, told her. "You can do this."

At 19, she was easily the youngest member on the national ski team, intimidated to be



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U.S. SKI & SNOWBOARD TEAM

teammates with the likes of Kikkan Randall, whom she had once asked to autograph a poster. In December 2012, Diggins and Randall teamed up in Quebec City for the freestyle relay and won, the United States' first gold medal in a World Cup event.

Two months later, they won the team sprint at the World Championships, another American first. The following season, a 4 x 5K freestyle relay team Diggins anchored finished third at the World Cup in Norway.

And then she was in Sochi, February 7, 2014, on parade in the Opening Ceremonies of the XXII Winter Olympic Games alongside Shawn White and Lindsey Vonn. "I did it," Diggins thought. "I made it. This is the highest stage I'll ever be on."

The Opening Ceremonies were on the eve of her first event, the skiathlon (which takes the combined times of a 7.5K classic race and a 7.5K freestyle race), and an hour-long drive from her bed in the Olympic Village. The prudent thing would have been to skip the ceremonies to ensure a solid night's sleep. But Diggins would not be denied that experience, and the next day she finished eighth, better than expected and the best result for a U.S. woman.

With her parents there along with a couple dozen other family and friends and many more watching back home during middle-of-the-night viewing parties at the Chilkoot Café in downtown Stillwater, Diggins finished ninth in the 4 x 5K relay, 13th in the freestyle sprint, and 40th in the 30K mass start. She returned to Minnesota with a desire to improve her technique. She had only four years until the next Olympics.

NORDIC SKIING originates in Norway, and is predictably dominated by the Norwegians and their Scandinavian neighbors. An American ranked number six in the world is beyond surprising. It's akin to someone from Iceland quarterbacking the Cowboys in the Super Bowl.

Jessie at U.S. Cross Country Ski Team roller ski training in Utah. She also trains on the St. Croix Trail in Afton.

Diggins has shaken up the silent sport not only with her success but with her personality. Her enthusiasm is infectious. Even the most stoic of her opponents now smile when the camera pans the start.

She's had an even more profound impact on her teammates. Want to see? Google "Uptown Funk U.S. Ski Team."

Up pops a professional-quality music video filmed over three weeks and four countries and released the day before the 2015 World Championships opened in Falun, Sweden. It immediately went viral, reaching nearly a million views within two days. The video is a playful romp, the men and women of the U.S. Ski Team dancing and lip-syncing to the Mark Ronson/Bruno Mars hit. Diggins initiated the idea, choreographed the moves, and patiently tutored her teammates, coaches, and support staff.

"It's a big stress relief," she says. "Training for the Olympics, there's a lot of pressure and people are feeling the nerves. My role is team cheerleader. I try to keep everyone positive and motivated. I'm just naturally bouncy and happy."

Seems that's how she's always been. Her high school coach, Kris Hansen, tells the story of the section championship when Diggins was a sophomore, and it was a tight contest to see which team would advance to state. Diggins won the race, of course, but wasn't done when she crossed the finish line. "Before her skis had stopped, she kicked them off and ran onto the course to cheer on her teammates," Hansen said. "What I love about Jessie is that she could have said, 'I won. Look at me.' But she didn't even celebrate. She just turned around to support her teammates."

Her teammates and coaches know Diggins as "the Glitter Fairy." She decorates

her cheeks with glitter and face paint before races, a practice that dates back to Stillwater High, when she used to get so nervous before races she could hardly function. The glitter helped her relax, to not worry about the outcome and simply give it her best effort.

It has caught on. Mornings of relay races, nervous tension crackles through the hotel rooms occupied by the U.S. Ski Team. That's soothed by a knock on Diggins' door. Time to get glittered up. She paints an American flag on one cheek, "USA" on the other, and then a teammate does the same for Diggins.

"It's this promise to myself that I am going to go out and race as hard as I can because I love what I do," she says. "I want to honor the little girl who just wants to go super-speed."

THEY CALL IT the Coulee, the hill on St. Croix Trail in Afton where local skiers train on roller skis. The two-kilometer climb is a tough workout for the best of the local skiers. When Diggins, who grew up nearby, is in town, she'll do the Coulee, then turn left at the top and keep going another kilometer up another hill. Local skiers call it "the Jessie Extension." Her training exploits are legend.

One summer day on Stratton Mountain in Vermont, coach Cork tells her to bound up the mountain at race pace. He marks the spot she reaches in three minutes with a small pile of rocks. Then she goes down to her initial starting point and after a three-minute rest bounds up to the pile of rocks. She'll keep repeating that until she can no longer reach the finish line within three minutes. Cork figured she would be able to complete maybe seven intervals.

After five, Diggins was on her hands and knees, heart rate through the roof, quads and calves on fire. She picked herself up, jogged down the hill, and hit it again. Six. Again, the effort brought her to her knees, gasping. Once again, she dragged herself down the hill and did it again. Seven. She crumbled, dry-heaving.

"You done?" Cork asked.

She looked up at him. "One more."

Eight. Nine. Ten.

Any one of those times up the mountain, she could have backed off a little bit, eased up on the pain, and been done. Nobody would've known. But she didn't. Cork realized she wouldn't quit until her body totally betrayed her. He made her

stop. "It's easy for elite athletes to say, 'I'll never quit,' but really very few are able to put themselves in that hole—she is able to do it," he says. "She probably could've done five more—and would have been willing to."

To fully appreciate Jessie Diggins, you must know this about cross country skiing. It's about suffering. It demands the entire body get involved and that the mind be able to sustain the cries of "Uncle" from muscle groups in multiple locations. The secret to Diggins' success is her will to withstand this suffering.

When she was winning the 5K freestyle race in 2015, her first individual World Cup victory, the television commentator noted, "She is not a pretty skier, but if you want to look for heart on a ski course, look no further than Jessie Diggins. She is so tough."

Two years later, recounting her 2017 performance in the World Cup, where she finished the season ranked sixth, another commentator remarked, "She probably has that ability more than any other skier on

the world tour, the ability to dig deep."

Diggins calls it "the pain cave," which she defines as "that very special place where everything hurts."

She's not afraid of the dark. "Instead of saying, 'Oh no, oh no, I want to give up,' I wel-

come it, know I need to move through it instead of letting it paralyze me," she says.

She discovered that asset in eighth grade during her first relay race. Not wanting to let down her teammates, she skied harder than she knew she could. She thought she was going to blow up. "I was in so much pain at the finish line, it was unbelievable," she says. "But I realized I can push myself really hard."

BACK AT THE World Championships in Lahti, Finland, this past February, as the Norwegian crosses the finish line, a Russian behind her, taking gold and silver in the team classic sprint, two more skiers come into the picture, barreling down the straightaway. "There's the battle behind them," the television announcer says. "It's Jessie Diggins of the United States on the left, Stina Nilsson of Sweden on the right."

Nilsson is one of the best sprinters in the world. Diggins is crunching away, matching the Swede pole plant for pole plant, neck and neck. "To the line they come...."

Diggins throws her right ski forward, mouth open, completely taxed, and raises

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one arm overhead. "Jessie Diggins gets the bronze for the United States!"

The pain on Diggins' face gives way to a smile. She collapses into the arms of her teammate, Sadie Bjornsen.

"Just incredible," the announcer says. "She showed so much fight today."

Diggins had found herself deep in the pain cave. That's where she won the sprint and her first medal in a classic event. "In the final 100 meters, I kept thinking, 'I can, I can, I can because Sadie needs me,'" she says. "Nilsson is known for having an incredible finish in the final 100 meters, but I had a mental edge because I wanted this for Sadie and me so much that I was able to dig and go harder than ever for her. The best performances of my life have been team events."

Remember the commentator who said, "She is not a pretty skier"? That's been the rap against Diggins, a sizable flaw in a sport where technique can trump fitness. Her classic technique in particular has been her Achilles heel.

But she has worked hard to overcome that weakness. She has skied behind Annie Hart to study her technique and worked with coach Jason Cork. Three years ago, Diggins had never qualified in a classic sprint. She has since not missed qualifying (finishing in the top 30). The bronze in 2017 crowned that effort. "I have been identified as a skater, but I've been working really hard at classic. That race was the first time I really believed I could do it as a classic skier."

EVERYONE ASKS, "Do you know no American has won a medal in an Olympic cross-country ski race since Bill Koch won silver in 1976?"

Yeah. She knows. She had a poster of Koch on her bedroom wall.

She knows that she is America's best chance to win a medal in Nordic at this year's Winter Games. She will be one of the favorites in the 15K skiathlon, the 10K freestyle sprint, the freestyle team sprint, and the 4 x 5 relay.

"She doesn't choke," says Diggins' father. "She rises to the occasion."

No American woman has ever medaled in Nordic. That's a lot of pressure. But not a problem. "She doesn't choke," Clay Diggins says. "She rises to the occasion."

Four years have passed since Sochi, where her best finish was eighth in the skiathlon, and things will be different in PyeongChang. For starters, the hosts from those Games will not be competing under the Russian flag, or with the assistance of back-room scientists dumping their dirty urine samples. Grigory Rodchenkov, the former head of the Russian antidoping lab, has said that 14 of Russia's 20 Nordic skiers (male and female) in 2014 were benefitting from performance-enhancing substances. Eleven have been named and eight have been banned for life from the Olympics with their Sochi results erased.

In the four years since Sochi, Diggins has matured. At 26, she is closer to the age when Nordic skiers tend to peak (late 20s, early 30s). She's got four more years of training in her. Four years of honing her technique. Four years of wisdom, knowing how to read her body, when to push herself, when to rest. Four more years of confidence built upon success.

That last attribute may not have come as naturally as expected. She's worked with a sports psychologist to get to the point where she can have absolute faith in herself. It hasn't always been there, she admits. The psychologist asked Diggins, Why do you think you can't win? Someone's got to, why not you? You've put in all the training. "I learned to say, 'Yeah, I can win this,'" Diggins says. "I'm not shooting for the top 25; I want to win."

So when you see her in the starting gate at the Olympics, smiling and waving to the camera, dancing to loosen up, you might be able to hear her, if you lean in real close, saying to herself, "I'm about to make history—and I love it!"

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claims the longest history here. She ran the front of house for the original Loring Cafe, a fabled bar and restaurant smack on Loring Park crammed with Guthrie actors and patrons fresh from curtain call. (Until 2006, the Guthrie sat adjacent to the Walker Art Center.)

How many restaurants in town can brag of keeping the same executive chef for six years, much less 16? After the Twitterstorm announcement of a new chef dies down, it can be only months before a new one erupts, announcing their selfsame departure.

That number, 16, feels something like a challenge, one that fell somewhat unfairly upon the artichoke ramekin that kicked off a recent Tuesday night dinner.

I have always found baked artichoke dips—the cheesy, creamy kind that sometimes feature spinach and sometimes don't—to be the Bermuda Triangle of starters. You may venture in under calm skies and steely nerve, but once you hit the middle, you're lost in a sea of goopy white sauce, sending off SOS signals with no way back to your appetite. My doubt endured even as the affable waiter recommended it. "It's our signature appetizer," he assured me.

Perhaps it takes 16 years to perfect the kind of recipe that most restaurants fail at. In any case, Palchizaca's version—full of meaty artichokes and piquant cheeses and flecked with red pepper—is as perfect as any you'll ever slather onto buttery slices of baguette. "This is the artichoke dip I wish all artichoke dips could be," my friend sighed with equal parts lust and admiration.

It's important that the starters work in a place like this, where a long happy hour with cheap drinks (3 p.m. to 7 p.m.) takes center stage, pulling in an eclectic Dinkytown mix of students, university staff, and neighborhood locals.

"We have a lot of regulars. It's still student-friendly. There's still live music and a good happy hour," Palchizaca says. His smile widens, as he adds, "But now I have the chance to be more creative."

The chef's joie de vivre was evident in our dinner entrees. The nightly special was a rather motley crew of shrimp tempura, scallops, and smoked salmon arranged on a bed of mashed potatoes with a rich—possibly too rich—lobster sauce. I wasn't entirely sure that the shrimp tempura went with the potatoes, but I also didn't care: It was fun to look as well as to eat, with a kind

THE LORING RISES AGAIN

Staffers of this Dinkytown fixture have taken over—and how

BY SARAH CHANDLER

The Loring Bar & Restaurant is a bit like the mythical phoenix, the glorious bird that, after a long life, bursts into flame, only to rise triumphantly from its own ashes, reborn again.

After a 16-year run that made the space's previous incarnation, the Loring Pasta Bar, an indispensable fixture of Dinkytown, last summer saw an abrupt changing of the guard. Owner Jason McLean was out, and the longtime management team took the reins. Ten days later, the restaurant's doors flew open under a new name: LRx: Loring & Pharmacy Bar, an homage to the building's long-running, much-loved 20th-century tenant, Gray's Campus Drug. After receiving a stern letter of legalese from a national pharmacy organization—apparently a business must be an actual pharmacy to use "Rx" or "pharmacy"—it's Loring Bar & Restaurant.

"We became a sovereign entity," says Joe Henkin, a 14-year veteran of both

the Loring and the Varsity Theater, another venue formerly owned by the embattled McLean. (The short version of that scandal: McLean was ordered to pay \$2.5 million in a suit accusing him of sexual abuse in the 1980s. He's rumored to be on the lam, perhaps in Mexico, and you're more likely to spot him on a revival episode of *Dog the Bounty Hunter* than at the restaurant.)

The paradox of the new Loring is that it will make two very distinct groups quite happy. The loyal regulars who have been coming for the fabulous happy hours, dinner dates, and Sunday tango nights will find the whimsical interior and the fresh pasta- and seafood-driven menu much the same. The would-be patrons who shied away during last summer's shakeup, unsure who was running the show, should find assurance, and even inspiration, in this "staff owned and operated restaurant," a concept that's about as progressive and democratic as dining can get.

"It's nice working with your owners

instead of just for them," says Levi Rickenbach, an Ashton Kutcher-esque server who says it isn't uncommon to see management working the front of the house, seating guests and serving tables.

In a world where corporate execs present market-researched menu concepts during Powerpoint presentations in office parks, and where figurehead celeb chefs make occasional appearances at their three-figure tasting menu showpieces, there's something inordinately satisfying about eating a meal cooked by a chef who's a co-owner, in a dining room run by a manager who's also a co-owner, while listening to live music curated by another co-owner. Oh, and bonus points for the fact they've been working as a team for a decade and a half—16 years for executive chef Pablo Jesus Palchizaca, known by his coworkers as P.J.

"Sixteen years—that's since day one," says Lynn Nyman, one-fourth of the owner-manager quadrumvirate. But it's Nyman—tall and elegant with a winsome streak of white framing her dark curls—who



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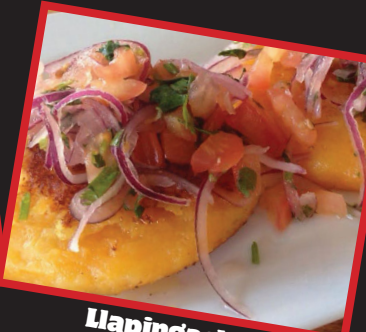


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of unrestrained sense of decadence I've missed in recent dinners out. Lobster sauce on mashed potatoes? Send me some champagne, please, even though it's Tuesday!

What about the pasta? Palchizaca's been making and cooking the stuff longer than some of his clientele have been boiling water, and it shows, especially in house-made pastas like the goat cheese ravioli and the fettuccine carbonara. Normally, I'm not a seafood pasta girl—the sin of overcooking either is severe enough on its own, and together it can be deadly—but I'd already noticed on a recent lunch visit that the chef is serious about his al dente, even in the lunchtime minestrone soup. I was surprised to find myself making a mental note to come back and order the dish again, with its pitch-perfect linguine and seared seafood swimming in a light saffron cream sauce.

As Dan Newton's Cafe Accordion Orchestra, a Tuesday night mainstay, broke down their set, we wandered leisurely around the newly revamped performance spaces, which feel like a cabaret club in pre-war Prague. Passing through the bar's elaborate glow into the vast dining room, you'll feel a flash of relief: Nothing much, at least visually, has changed. No temporary, misguided notions of 21st-century aesthetics blight the wrought-iron staircases, devouring its soaring ceilings. The funky grandeur of this longtime establishment—a cross between the lavish set of a Prince music video, the Baroque living room of an iconoclastic Parisian grande dame, and one of Budapest's legendary ruin bars—is blissfully intact.

The music and entertainment programming is almost dizzyingly diverse, and that's intentional, explains Joe Henkin, who curates the creative side. You'll find rap artists on Monday nights, comedy on Wednesdays, salsa dancing on Fridays, and plenty of DJs playing stuff you've probably never heard in between. If the performance calendar embodies a sense of spontaneity and genre-resisting eclecticism, like the anything-goes coffeehouses of the bygone Beat era, the building may serve as inspiration. Bob Dylan, who first discovered, and then performed, folk music in Dinkytown coffeehouses, lived here circa 1960, in a second-story apartment just above Gray's Campus Drug.

Artichoke nirvana and ghosts of Dylan aside, the time to leave eventually arrives. You can't help but hesitate for a moment before you break the spell of this building's tumble-down elegance: winding staircases disappearing into shadows and colored lights playing tricks on the gilded mirrors. Going back onto the street feels a little like boarding the steam train departing Hogwarts, or leaving Narnia through the wardrobe door. If there's any magic at work at the Loring these days, it's the good kind. **CF**



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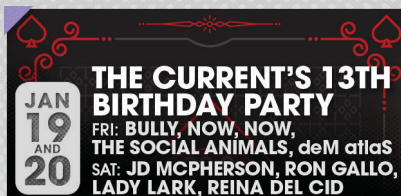
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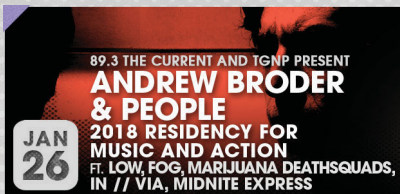
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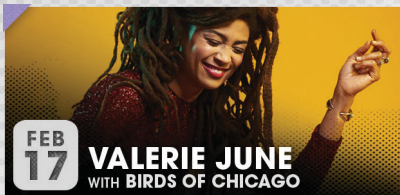
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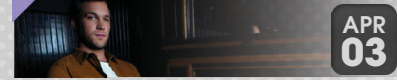
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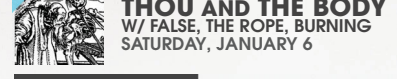
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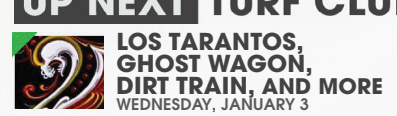
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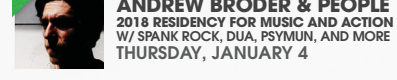
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FRIDAY, JANUARY 5



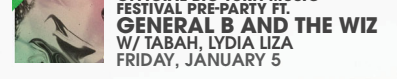
THOU AND THE BODY
W/ FALSE, THE ROPE, BURNING
SATURDAY, JANUARY 6



LOS TARANTOS, GHOST WAGON, DIRT TRAIN, AND MORE
WEDNESDAY, JANUARY 3



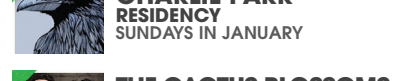
ANDREW BRODER & PEOPLE
2018 RESIDENCY FOR MUSIC AND ACTION
W/ SPANK ROCK, DUA, PSYMN, AND MORE
THURSDAY, JANUARY 4



OFFICIAL BIG TURN MUSIC FESTIVAL PRE-PARTY FT. GENERAL B AND THE WIZ
W/ TABAH, LYDIA LIZA
FRIDAY, JANUARY 5



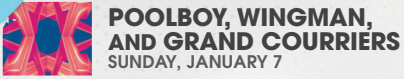
THE ANNUAL BLOWOUT FT. BIRTHDAY SUITS, SHADOW IN THE CRACKS, FURY THINGS
SATURDAY, JANUARY 6



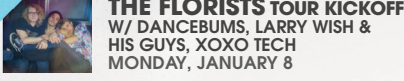
CHARLIE PARR RESIDENCY
SUNDAYS IN JANUARY



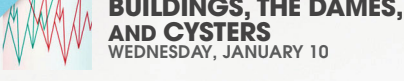
THE CACTUS BLOSSOMS RESIDENCY
MONDAYS IN JANUARY



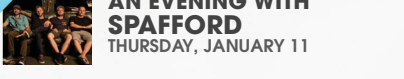
POOLBOY, WINGMAN, AND GRAND COURRIERS
SUNDAY, JANUARY 7



THE FLORISTS TOUR KICKOFF
W/ DANCEBUMS, LARRY WISH & HIS GUYS, XOXO TECH
MONDAY, JANUARY 8



BUILDINGS, THE DAMES, AND CYSTERS
WEDNESDAY, JANUARY 10



AN EVENING WITH SPAFFORD
THURSDAY, JANUARY 11



FLOBOTS
W/ TROPIDELIC
WEDNESDAY, JANUARY 10



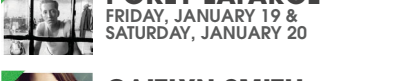
WHEN WE LAND ALBUM RELEASE SHOW
W/ MAPLE AND BEECH, BEN NOBLE
FRIDAY, JANUARY 12



JACKIE VENSON
W/ JESSICA MANNING
SATURDAY, JANUARY 13



TYPHOON
W/ MIMICKING BIRDS, SUNBATHE
WEDNESDAY, JANUARY 17

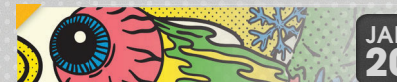


POKEY LAFARGE
FRIDAY, JANUARY 19 & SATURDAY, JANUARY 20



CAITLYN SMITH
THURSDAY, JANUARY 25

UP NEXT PALACE THEATRE



JAN 20
RED BULL CRASHED ICE AFTERPARTY
W/ PAPER DIAMOND, SHREDDERS, MIKE 2600



FEB 09 + 10
PORTUGAL. THE MAN
W/ TWIN PEAKS



FEB 22
GALACTIC WITH LETTUCE



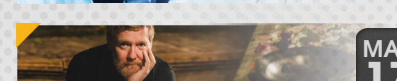
FEB 23
JUDAH & THE LION GOING TO MARS TOUR
W/ COLONY HOUSE, TALL HEIGHTS



FEB 24
WALK THE MOON
W/ COMPANY OF THIEVES



MAR 02
MIGUEL
W/ SIR, NONCHALANT SAVANT



MAR 17
AN EVENING WITH GLEN HANSARD

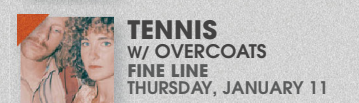


APR 03
DAN AUERBACH AND THE EASY EYE SOUND REVUE FT. ROBERT FINLEY, SHANNON SHAW
W/ SHANNON AND THE CLAMS

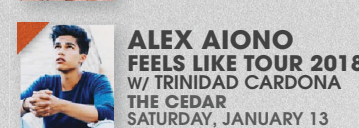
UP NEXT OTHER VENUES



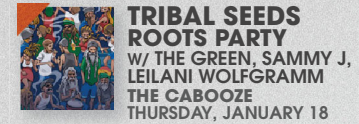
DOROTHY FREEDOM TOUR 2018
FINE LINE
FRIDAY, JANUARY 5



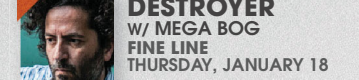
TENNIS
W/ OVERCOATS
FINE LINE
THURSDAY, JANUARY 11



ALEX AIONO FEELS LIKE TOUR 2018
W/ TRINIDAD CARDONA
THE CEDAR
SATURDAY, JANUARY 13



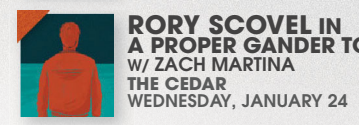
TRIBAL SEEDS ROOTS PARTY
W/ THE GREEN, SAMMY J, LEILANI WOLFGRAMM
THE CABOOZE
THURSDAY, JANUARY 18



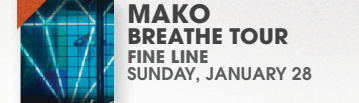
DESTROYER
W/ MEGA BOG
FINE LINE
THURSDAY, JANUARY 18



DAVE SIMONETT AND BENSON RAMSEY
ICEHOUSE
THURSDAY, JANUARY 18



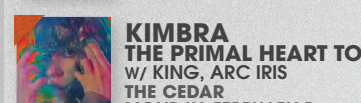
RORY SCOVEL IN A PROPER GANDER TOUR
W/ ZACH MARTINA
THE CEDAR
WEDNESDAY, JANUARY 24



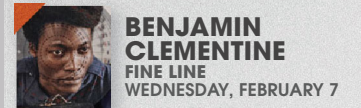
MAKO BREATHE TOUR
FINE LINE
SUNDAY, JANUARY 28



JOSH RITTER & THE ROYAL CITY BAND
FITZGERALD THEATER
WEDNESDAY, JANUARY 31



KIMBRA THE PRIMAL HEART TOUR
W/ KING, ARC IRIS
THE CEDAR
MONDAY, FEBRUARY 5



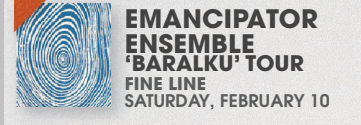
BENJAMIN CLEMENTINE
FINE LINE
WEDNESDAY, FEBRUARY 7



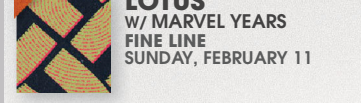
POPPY.COMPUTER TOUR 2018
THE CEDAR
THURSDAY, FEBRUARY 8



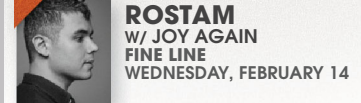
ENTER SHIKARI
W/ SINGLE MOTHERS, MILK TEETH
AMSTERDAM BAR & HALL
SATURDAY, FEBRUARY 10



EMANCIPATOR ENSEMBLE 'BARALKU' TOUR
FINE LINE
SATURDAY, FEBRUARY 10



LOTUS
W/ MARVEL YEARS
FINE LINE
SUNDAY, FEBRUARY 11



ROSTAM
W/ JOY AGAIN
FINE LINE
WEDNESDAY, FEBRUARY 14

A LIST

FRIDAY Experimental film festival CAVE settles in at BLB **P. 23**

SATURDAY Danger Committee combines comedy and weapons **P. 25**

WEDNESDAY 1.3

COMEDY

SOLOMON GEORGIO

ACME COMEDY CO.

Thirty-six-year-old comedian Solomon Georgio is “openly gay... most of the time.” He was born to Ethiopian refugees in Sudan, and immigrated to the U.S. in 1985 when he was three years old. His “very religious, very uptight” parents initially settled in St. Louis, Missouri, because they “wanted to be introduced to racism,” he jokes. After relocating to Fresno, then Seattle, Georgio ran away in 1999, ending up in L.A., where he did his first open mic at the age of 17. He bombed and got booed offstage. Though he returned to Seattle, he didn’t give up comedy, and he eventually returned to L.A. to hone a standup act that calls out racism, homophobia, bullying, and, of all things, Fig Newtons. This year, he debuted his half-hour special on Comedy Central and released a raunchy comedy album, *Homonégro Superior*, in which he riffs on things like masturbating and fisting. Georgio’s act is definitely NSFW, but it just might be the comedic relief you need after a long day’s work. 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday through Saturday. \$15-\$25. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —ERICA RIVERA**

THURSDAY 1.4

ART/GALLERY

SPIT SHADE

GAMUT GALLERY

Tattoo artists create masterpieces on human bodies, though often skin isn’t their only canvas. This weekend, skilled ink artists will be in town for the ninth annual Tattoo Arts Convention in downtown Minneapolis. Many will also be stopping by Gamut Gallery for a showcase featuring creative efforts made outside the studio. Lindsee Boyer of Bee Ink and Nate Vincent Szklarski of Saint Sabrina’s have helped put this show together, which will include local and national inkers. The opening recep-



KATHRYN NOBBE, ADAPTATION XI

Form + Content Gallery explores “Athena’s Armor.”

tion from 7 to 11 p.m. Thursday, January 4, will feature tunes from the ‘60s (lots of the Kinks) and ‘90s hip-hop from DJ No Pants. Meanwhile, the exhibit finale from 5 to 8 p.m. Saturday, January 20, will include a DJ set by Bobby Kahn. Free; \$5 opening reception. 717 S. 10th St., Minneapolis; 612-367-4327. **Through January 20 —JESSICA ARMBRUSTER**

COMEDY

EDDIE IFFT

RICK BRONSON’S HOUSE OF COMEDY Pittsburgh native Eddie Ifft can’t wait to be back in front of a Midwest crowd. “The audiences there really get into it, and they go with everything. It’s funny, everybody thinks Middle America is this place that’s uptight, but I have better shows there than I do on the coastal regions,” Ifft says. “I’m not a Democrat,

I’m not Republican, but I would say a lot of my views are pretty liberal thinking. I was in Indiana once, and they went more with the jokes better than the crowds in San Francisco where they’re all, ‘Oooh!,’ with the political correctness.” Ifft has a degree in political science. “Everybody finds that interesting,” he says from his home in Los Angeles. A job in that field, though, just never worked out. “I tried it, but I pretty much got fired from every job I ever had. I need a job where I’m the boss.” 16+; 21+ later shows. 7:30 p.m. Thursday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday. \$16-\$42.95. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Saturday —P.F. WILSON**

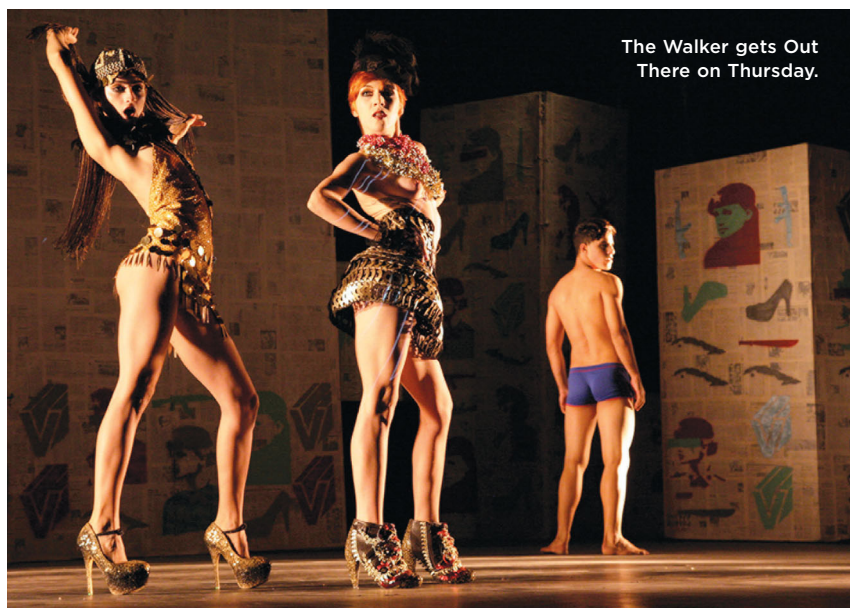
THEATER

THE VOYSEY INHERITANCE

JSB TEK BOX

The Voysey Inheritance suggests that corruption remains a distressingly

prevalent cultural legacy. The debased ethics within it could be drawn from any contemporary account of corporate impropriety. British playwright Harley Granville Barker, writing in the 1900s, follows the well-intended Edward Voysey as he is shocked to learn that his family’s financial firm has been swindling its clients for over 20 years. The revelation of these misdeeds instigates a series of reactions from Edward’s family and associates, most of whom have profited from the ongoing crimes and see no reason to stop now. They justify their infractions with an absurd slate of self-serving rhetoric. The piece was adapted by Michael Dufault for upstart theater company Mosaic Productions, which has attracted deserved attention for previous stagings of *Almost, Maine* and the 2017 Fringe Fest favorite *Gruesome Playground Injuries*. The show is in preview Thursday, January 4. 7:30 p.m. Wednesdays through Saturdays; 2



LESSY

p.m. Sundays. \$15-\$30. Cowles Center for Performing Arts, 528 Hennepin Ave., Minneapolis; 612-206-3600. **Through January 14 —BRAD RICHASON**

THEATER OUT THERE: TEATRO EL PÚBLICO

WALKER ART CENTER

Things are about to get weird at the Walker Art Center, as Out There returns for a series of experimental performance-art pieces by troupes from around the world. The festival kicks off with Teatro El Público. The Havana-based company will be revisiting Sophocles' *Antigone*, an ancient Greek tale of a woman who fights against tyranny in order to give her disgraced brother an honorable burial. Teatro El Público will bring the piece into the present through graphic newsreel footage, nods to counterculture, and heightened fashion statements. 8 p.m. Thursday through Saturday. \$25. 725 Vineland Pl., Minneapolis; 612-375-7600. **Through Saturday —JESSICA ARMBRUSTER**

FRIDAY 1.5

THEATER RHINOCEROS

THEATRE IN THE ROUND

Despite *Rhinoceros*' many parallels to our current cultural moment, this caustically absurdist work by French-Romanian playwright Eugène Ionesco was created in 1959 as a reaction to rising tides of fascism. Rather than focusing on a despotic order of his day, however, Ionesco found an allegorical approach in the tale of a small French town whose populace begin to notice an utterly inexplicable transformation of fellow citizens into rampaging rhinos. Even as the townspeople debate the nature (and

even the reality) of these creatures, the morphing accelerates, compelling the remaining humans to reassess their initial opposition to the seemingly unstoppable animals. While *Rhinoceros* argues that a great many are all too willing to trade individual responsibility for the comforts of group conformity, Ionesco suggests that resistance is possible even against all odds. Doing so, however, requires an acknowledgment of the danger, a prospect likely to be clear when Theatre in the Round Players depicts the unnervingly familiar scenario on its intimate stage. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. \$22. 245 Cedar Ave., Minneapolis; 612-333-3010.

Through January 28 —BRAD RICHASON

FILM

CAVE FILM FESTIVAL

BRYANT-LAKE BOWL

Artist-run group Cellular Cinema is hosting a festival of Cinematic and Audio Visual Experimentation (CAVE) this week. Taking place at the cozy Bryant-Lake Bowl Theater, the event features films by local artists and out-of-town guests. There will also be workshops and a potluck, because this is Minnesota after all. Things kick off on Friday with a screening of works by local artists Jonathan Kaiser, Kate Casanova, Julie Kouneski, Trevor Adams, and John Akre, followed by a second screening of shorts by Montreal-based Guillaume Vallée. On Saturday, Arab-American arts organization Mizna teams up with filmmaker Andrea Shaker to curate a set, with later screenings by Orlando-based Christopher Harris and Milwaukee-based Jesse McLean. The festival wraps up with a Bolex camera workshop with Harris on Sunday, followed by a showcase of the workshop results. Come meet

CONTINUED ON PAGE 24 ►

DO YOU HAVE SCALP PSORIASIS?

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This study is being conducted at the Minnesota Clinical Study Center located in Fridley, MN.

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WHAT: An investigational topical medication
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A-LIST



APPLE TREE HOUSE

CONTINUED FROM FRIDAY ►

folks experimenting in film and related forms. 2 and 7 p.m. Friday; 7 and 9 p.m. Saturday. \$10. 810 W. Lake St., Minneapolis; 612-825-3737. **Through Saturday** —SHEILA REGAN

EXPO

9TH ANNUAL TATTOO ARTS CONVENTION

HYATT REGENCY MINNEAPOLIS

The Minneapolis Tattoo Arts Convention draws crowds with its eclectic assortment of attractions for tattoo enthusiasts and newbies alike. The weekend-long event offers the opportunity to meet special guests from the tattooing world, including extensively inked actor Robert LaSardo, artists from renowned studios, and personalities drawn from such TV programs as *Ink Master* and *Best Ink*. Unorthodox entertainment options, influenced by sideshow traditions, abound here, encompassing extreme body modifications, human suspension, acrobatics, and burlesque. Contests will be held, giving attendees a chance to shine recognition on both the bearer and the artist. As for the latter, a Friday seminar titled “The Other Half of Tattooing” will expound upon using social media to promote a business. Perhaps the most effective means of building buzz, however, might just be through the artistry displayed in the tattoos given during the convention. With a dizzying assortment of artists available, folks can walk away with an enduringly expressive souvenir all their own. 2 p.m. to midnight Friday; 11 a.m. to midnight Saturday; 11 a.m. to 8 p.m. Sunday. \$20;

Dogs and khakis at the Land O’ Lakes Kennel Club All-Breed Dog Show

\$40 for a three-day pass. 1300 Nicollet Mall, Minneapolis. **Through Sunday** —BRAD RICHASON

EXPO

LAND O’LAKES KENNEL CLUB ALL-BREED DOG SHOW

SAINT PAUL RIVERCENTRE

The most intense showdown of 2018 takes place in St. Paul, as 192 dog breeds will pull out all the stops to be named Best in Show at the annual Land O’Lakes Kennel Club All-Breed Dog Show. The event features hundreds of dogs participating in a variety of different events, including flyball, disc dog, weight pulling, and herding, as well as the always-popular pet tricks competition. There are also a number of nonprofits and vendors promoting activities that humans can benefit from. These include search and rescue, therapy, mobility assistance, PTSD support, and more. New for this year, the Nederlandse Kooikerhondje and the Grand Basset Griffon Vendéen breeds will be eligible to win their first championship titles. We’re not sure what those words mean, but we’re guessing they are extremely cute and very good dogs. Pop some extra Claritin and get ready to “Awwww!” super hard. For tickets and more info, visit landolakeskennelclub.org. 9 a.m. to 7 p.m. Friday; 9 a.m. to 6 p.m. Saturday; 9 a.m. to 5:30 p.m. Sunday. \$9; \$7 seniors and veterans; \$5 kids 5-12. 175 W. Kellogg Blvd., St. Paul; 651-265-4800. **Through Sunday** —PATRICK STRAIT



Wrestlepalooza
pummels First Ave
this Saturday.

DARIN KAMNETZ

SATURDAY 1.6

ART/GALLERY

ATHENA'S ARMOR: MEDITATIONS ON SHIELDING

FORM + CONTENT GALLERY

Kathryn Nobbe's exhibition of two- and three-dimensional mixed-media work could not be more timely. Titled "Athena's Armor: Meditations on Shielding," the show taps into our growing distress over environmental devastation, digital and organic hybridization, and our exaltation over the growing power of women who are speaking up and silencing their harassers. In creating her works, Nobbe combines traditional painting, drawing, and sculptural techniques with digital technology to make pieces that dance between the realms of science and art, myth and metaphor. She seeks to make the universal personal, and succeeds. There will be a public reception from 6 to 9 p.m. Saturday, January 6. Free. 210 N. Second St., Minneapolis; 612-436-1151. **Through January 27, 2018** —CAMILLE LEFEVRE

PERFORMANCE

WRESTLEPALOOZA XI

FIRST AVENUE

While people think of WWE Wrestling as the pinnacle of professional wrestling, in Minnesota there is no bigger platform for face-smashing, high-flying, blood-soaked chaos than Wrestlepalooza. Taking over First Avenue for its 11th installment, Wrestlepalooza will feature "The Anarchist" Arik Cannon, Candice LeRae, Air Wolf, Space Monkey, and a massive cast of over-the-top superstars who will bring the hard-hitting action. Meanwhile, burlesque performers Sweetpea and Scarlett

Revolver provide the sex appeal as punk vets Off With Their Heads put a soundtrack to the madness. If you've never been to a Wrestlepalooza event, it's unlike anything else: part wrestling match, part variety show, part booze-fueled clusterfuck. Both die-hard wrestling fans and curious first-timers will be screaming, cheering, and chanting all night, as there is no shortage of memorable moments and insane surprises, which sets Wrestlepalooza apart from any other wrestling show—or really any show, for that matter—you've ever seen. Tickets always sell out, so throw on that ratty DX T-shirt from high school and make a move. 7 p.m. \$25-\$35. 701 First Ave. N., Minneapolis; 612-338-8388. —PATRICK STRAIT

THEATER

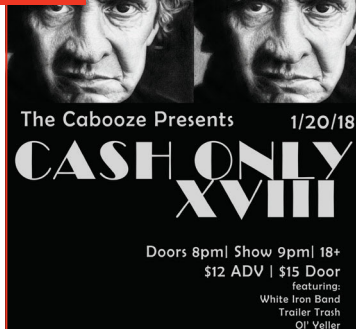
A STOCKING FULL OF AWESOME VII

THE BRAVE NEW WORKSHOP
COMEDY THEATRE

Sharp knives, axes, and arrows aren't typical props at a Brave New Workshop show. They are, however, pretty casual fare for the weapon-wielding Danger Committee crew. The group began years ago when founders Jason LeMay and Mick Lunzer won gold at international juggling competitions, and later Caleb McEwen joined the team. Together they blow off steam during a show that mixes comedy and stunts. The guys are regulars at the Renaissance Festival, and they have appeared on *America's Got Talent*. Prepare for an evening of flaming knives, unicycles, spinning wheels, and razor-sharp machetes. 7 to 9 p.m. \$12-\$16. 824 Hennepin Ave., Minneapolis; 612-332-6620. —JESSICA ARMBRUSTER

Cabooze

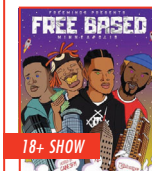
18+ SHOW



CASH ONLY TRIBUTE XVIII

A TRIBUTE TO THE MAN IN BLACK
FEAT. WHITE IRON BAND, TRAILER TRASH, OL' YELLER,
SHERWIN LINTON AND GARY WEST

JANUARY 20



FREE BASED

w/ XAVIER WULF, LIL' TRACY,
POLLARI & IDONTKNOWJEFFERY,
DEVON REASON, STUDENT 1,
GAINESFM, TRAVIS GORMAN

JANUARY 12



AUGUST BURNS RED

THE PHANTOM
ANTHEM TOUR
FEAT. BORN OF OSIRIS,
ERRA AND OCAN GROE

JANUARY 13



ONE

THE ONLY TRIBUTE TO
METALLICA

FEAT. MÔTEL SIXX

JANUARY 26

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January 12 & 13

A Peter, Paul & Mary Tribute
Presented by Michael Monroe
January 19 & 20

I Am, He Said
A Celebration of the Music of Neil Diamond
January 25 - 27

Mick & The Stones
Featuring Mick Sterling
February 2 & 3



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CONCERT SERIES
CHANHASSEN DINNER THEATRES

The Fabulous Armadillos present
Love Songs
February 8 - 10

Remembering Glen Campbell
With Jeff Dayton
February 16 & 17



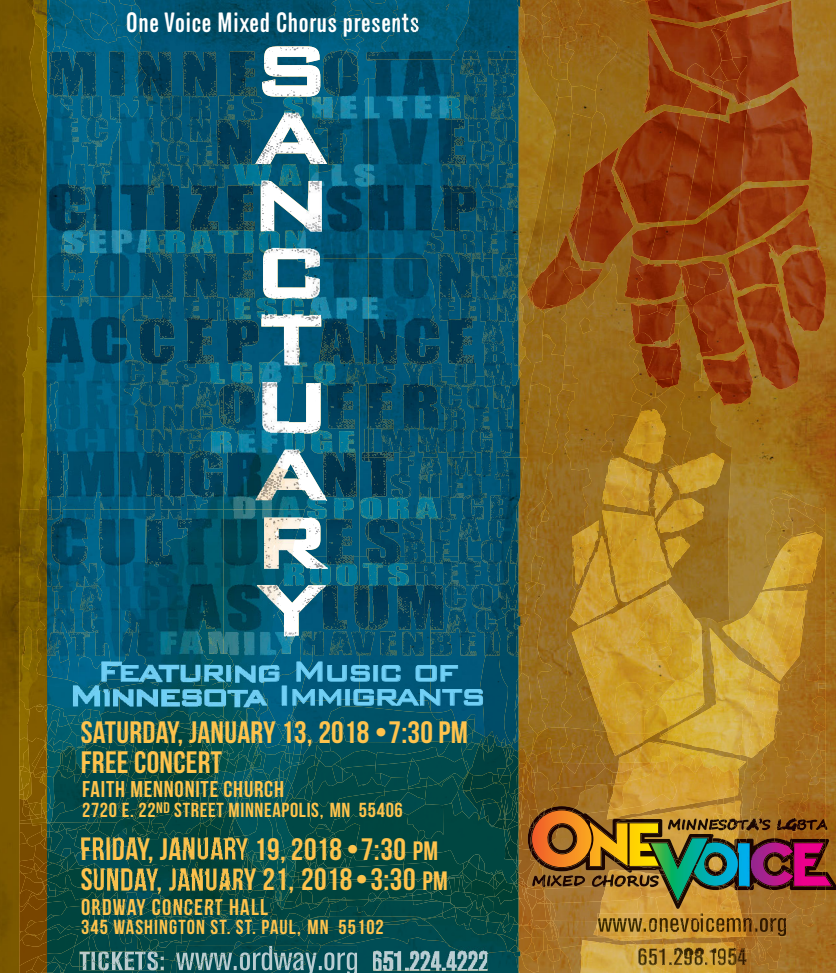
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PHANTOM THREAD

Daniel Day-Lewis is going out on a high note

BY TONY LIBERA

Phantom Thread may not be Paul Thomas Anderson's most ambitious project, but like 2012's *The Master*, there's something about this movie that you can't let go of. The more you mull over its idiosyncrasies, the more convinced you are that Anderson has created another masterpiece.

In what is allegedly his last picture, Daniel Day-Lewis plays Reynolds Woodcock, a '50s couturier as set in his ways and frightfully British as his rigid old-timey name suggests. He makes unparalleled dresses for Europe's elite under the banner The House of Woodcock, and like most great men he is also, in some ways, a bad man.

We're privy to a morning routine of meticulous shaving, trimming, and impeccable dressing before Woodcock heads to the breakfast table. There he

PHANTOM THREAD
directed by
Paul Thomas Anderson
opens January 12

absent-mindedly sketches dresses, his sister and business partner Cyril (Lesley Manville) seated to the right, and frustrated current lover Johanna (Camilla Rutherford) to the left.

After a brief outburst from the latter, Woodcock has Cyril do away with Johanna off-screen. She's clearly not the first woman to be casually discarded in this manner.



Vicky Krieps
and Daniel
Day-Lewis

LAURIE SPARHAM / FOCUS FEATURES

Enter Alma (Vicky Krieps), a waitress who instantly captures Woodcock's eye. He asks her to dinner, an invitation she accepts, but what at first appears to be romantic turns out to be oddly asexual. They eat, drive back to his country home, and rather than make passionate love to her,

Woodcock begins making Alma an outfit. To him, she is nothing but a thing to be dressed up, his interest in her purely aesthetic. It is only later, when Alma becomes a fixture and confidant, that desires become carnal. Then sadistic.

With Day-Lewis' track record, it should

come as no surprise that he's phenomenal. If this is actually his last film, he's going out on a high note. Through Woodcock, Anderson meditates on obsession, insatiability (with food as a recurring and climactic theme), and volatile artistry. There are few actors skilled enough to explore such lofty concepts with the subtlety and precision Day-Lewis shows here.

He's not necessarily the tour de force he was in 2007's *There Will Be Blood*, and that's by design. Woodcock is only half of an increasingly bizarre relationship, but more so the thread stitching this story together and enabling Alma's development.

She is the ultimate conduit of change; her agency—however sick—keeps this weird romance alive. Krieps' evolving performance is marked by similar restraint and a skill equal to her counterpart's. That's no small feat given Day-Lewis' abilities. This is really Krieps' movie.

On the whole, *Phantom Thread* also marks a return to form for Paul Thomas Anderson. It's possibly his most delicate picture, but the writer-director (and here cinematographer) makes a forceful impact. The "abusive artist and his muse" trope is by no means new, yet Anderson finds depth in unexplored places, and the end result is a seamless, gorgeous, and altogether fucked-up narrative that reasserts why Anderson is the greatest director working today. **A-**

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A NEW STAGE

The end of an era for Minneapolis Theater Garage



MARLIN LEVISON, STAR TRIBUNE

BY JAY GABLER

After three decades of owning and operating the Minneapolis Theatre Garage, Hosmer Brown recently watched it being demolished. “There were some bricks that came down pretty quickly, pretty easily,” he says. “That just reinforced that it was time.”

Brown bought the former retail space in 1986, after a four-year search, and launched it as the Theatre Garage two years later. “There weren’t a whole lot of places for companies to spring up,” says Brown, who was then busy as a working actor.

Over the succeeding years, the Theatre Garage became a home for productions by established companies (Minnesota Opera, the Guthrie), companies becoming established (Walking Shadow, the Jungle), and companies that found the cozy brick rectangle at the corner of Franklin and Lyndale to be all the establishment they needed.

One of those companies was Stacia Rice’s Torch Theater. In 2004, Rice struck up a deal with Brown: She’d help manage the space, and Torch could use the stage at a reduced rate. Ultimately, Torch Theater mounted over 20 productions in the Theatre Garage.

“I’m a big fan of intimate theater, and I loved the proximity to the audience,” says Rice. “I also just loved the lobby. Something about that lobby just was begging for party time with the patrons and the actors. We took full advantage of that.”

Another company closely associated with the Theatre Garage was Girl Friday Productions, led by Kirby Bennett. Girl Friday’s biannual shows, with their big casts, were

among the most ambitious productions ever staged in the space.

“You didn’t have a lot of height,” Bennett says, “but it was pretty wide for a smaller rental venue. It had this open feeling. We really made use of the space, and took up every square inch.”

Brown now works in real estate, and finally decided the time was right to sell. After the predictably contentious community debate, the century-old Theatre Garage and its surrounding buildings are yielding to a new residential development.

“It was a tired building,” says Rice. “I don’t mean that in a disrespectful way. I just think that it was really well-loved, and it needed so much work.”

Initially, there were talks about including a replacement theater in the new development. Brown was intrigued, but says that plan faced substantial hurdles in financing and organization. “I would have built it one more time and then turned it over and walked away,” he says, “but a confluence of ‘no’s came together.”

Brown is proud of “all the actors and technicians and artists and audiences who came through the space and were challenged and entertained,” he says. Still, he thinks the neighborhood is headed in a positive direction. “It is so much safer now. There is so much more critical mass. Things are better.”

“I really am grateful that I had the opportunity to call that place my home,” says Rice. “I had friends that got married there, many people got engaged there. All these wondrous events happened.”

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Tip #1: How To Properly Care For Your Holiday Attire

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Now that the holidays are over, it is important to properly clean and store the clothing that you wore to your holiday and New Year's parties. Here are some tips for how to care for the most common holiday fabrics, so your favorite outfits can stay well-kept and be worn year after year!

Satin: An elegant choice for the holidays, satin was once only made from silk, but can now be composed of other fibers. Always read the care label, but if it is made from silk or acetate it must be dry cleaned. If you stain satin do not rub the stain to avoid the loss of sheen and color. The fabric is very delicate and can easily snag. Be careful not to store it alongside of anything that could cause damage.

Beaded Garments: Many New Year's dresses are affixed with sequins, beads & adornments. These items are especially difficult to care for. They are prone to losing their beads, or having color bleeds. Even if the care label says that it may be washed, special attention needs to be taken for the sewn on decorations. These types of garments should be cleaned by a professional, where they will be tested to see if they can withstand the cleaning process. If you wash these items at home, proceed with caution: use cold water, a mild detergent, gentle cycle, & hang or lay flat to dry.

Cashmere: A luxurious and cozy material, we recommend only dry cleaning or hand washing anything made from this fabric. Invest in high quality cashmere, as this will help prevent pilling and shape problems. Never store this garment without cleaning as moths can create holes.

Velvet: A fabric that has seen resurgence, velvet must be dry cleaned as any water can damage the fabric permanently. Ironing will also cause damage to this fabric as well.

Written by: Keona Tranby



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STREET *Style*

OH, CROP! Short pants are, ahem, cropping up everywhere. **BY ELLEN LAWSON**



AIMEE KRIEGL

28, OWNER OF AKCOLLECTIVE,
A VINTAGE SHOWROOM IN MINNEAPOLIS

What are you wearing?

Spiewak coat, LINE turtleneck, Rachel Comey pants, VANS x FUCKING AWESOME sneakers, jewels from AKCOLLECTIVE.

Why do you like the cropped wide-leg pant?

They are comfortable and stylish. I like the way they enhance my style within a not-so-usual silhouette.

What trends do you hope will end along with 2017?

Honestly, the exaggerated bell sleeve. I've definitely dipped mine in ketchup.



RACHEL HUYINK

31, SUPERVISOR AT ZARA

What are you wearing?

Coat from Mango, button-up shirt from EXPRESS, pants and boots from ZARA, vintage bag, jewelry from various boutiques.

Why do you like the cropped wide-leg pant?

They're comfortable, fun to style, and give off a '70s vibe.

How do you style a cropped wide-leg pant?

I usually style it with a more fitted shirt to balance out how wide the pants are.



EMMA OLSON

30, FOUNDER & CO-OWNER
OF HAZEL & ROSE

What are you wearing?

Esby Apparel jumpsuit, Reike Nen shoes, Myers Collective necklace, and Vere Verto bag, all from Hazel & Rose.

Why do you like the cropped wide-leg pant?

It's so comfortable, and I can take off my shoes, and not worry about the bottom of the pant leg dragging on the ground.

What trends do you hope will end along with 2017?

I believe that everyone should wear what they love, so I'm going to go with misogyny.

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LOW POWER, HIGH HOPES

KRSM brings community radio to south Minneapolis

BY MICHAELANGELO MATOS

Inside the Waite House Community Center sits a small room with concrete walls. It looks like a gym teacher's office—and right down the hall is a swimming pool.

"Not an Olympic pool, but one step down," says Brendan Kelly, the 40-year-old station manager for 98.9 KRSM-FM, the noncommercial low-power FM (LPFM) station headquartered in the office. The pool, he says, is currently being renovated: "They're going to have track meets there. I think this building is really going to become more of a destination."

For many in the neighborhood, it already is. From its unglamorous office in the Waite House, a Parks Department building run by the Pillsbury United Communities located on East 24th Street in south Minneapolis' Phillips neighborhood, KRSM serves the South Side. Its 100-watt signal reaches Como on the north end and Nokomis on the south, a range of about 3.5 miles, as established by FCC rules.

It's also streamable at krsmradio.org. Last March, KRSM had a digital-only soft launch. "By design, we have attracted predominantly a lineup of hosts who have no background in radio," says Kelly. "I wanted it to feel like, 'Somebody could be listening, so I have to take this seriously.'"

A healthy number of people have certainly been listening since the station planted its antenna on the Waite House roof the day after Thanksgiving. A bookmark-sized flyer boasts that KRSM offers "over 80 hours of programming," from music to political discussion to cooking shows, by and for the community, with programming in six languages (English, Spanish, Ojibwe, Somali, Haitian Creole, and Hmong).

"All the things we pictured the station sinking its fingers into, some version of that work exists in this building," says Kelly. "It put us in this intersection of all these different communities, all these different



Lula Saleh
at a training
session in March

COURTESY OF KRSM

people with experience and knowledge about the community that we wanted to serve." Seven new shows are about to launch. "One is [hosted] by a 10-year-old, and one is by a 70-year-old."

The station began recruiting on-air talent last December. "This year we've led something like 135 trainings, ranging from introduction to the equipment and software in this room to more specialized classes, how to do recording, editing, production, sound stuff, how to do recording on location, FCC rules and regulations," says Kelly. "We have portable recording equipment that people can check out."

But they almost didn't have a station at all. "In mid-June, a sizable portion of money we were counting on, through no control of our own, just evaporated," says Kelly. "We had to be up and running by the beginning of December. We were suddenly 40 grand shy of that." A fundraising drive through July netted the station its goal, thanks to "hundreds of individual donors, local businesses like Rhymesayers, and different community organizations."

Kelly's Rhymesayers connections go deep: As BK-One, Kelly spent over a decade on the road as Brother Ali's DJ. The two met shortly after Kelly, a Milwaukee native

who'd moved here to attend the University of Minnesota in 1996, began co-hosting *The Beatbox*, a Saturday-morning independent hip-hop show on Radio K. "Before he'd performed locally, before he'd really recorded anything, Brother Ali used to call in," says Kelly. "He and I started sneaking into the B-studio where you'd record promos and PSAs at Radio K. It gave me access to digital recording and production equipment. These standing dates were basically for me to learn how to produce and engineer."

Kelly spent "eight to ten months of each year" on the road with Ali, but he and his wife wanted to start a family and "I didn't want to be a touring parent," he says. He gave a year's notice and returned to full-time civilian life in 2010. "I had no idea what I'd do next," he says, "and mostly I didn't do anything. I just relished being a dad."

He also got involved in the community activism that has long been a hallmark of the Phillips neighborhood. In particular, he began attending meetings—spearheaded by Steven Renderos and Danielle Mkali, then of Main Street Project, as well as Waite House's Francisco Segovia, Chaka Mkali (aka Rhymesayers artist I Self Divine) from Hope Community Inc., and a handful of representatives from the Native American

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nonprofit Little Earth—that were focused, says Kelly, on “racial inequity within traditional media. Who controls the narrative? How can we put tools into those communities’ hands and help them lift up their story, their concerns, their cultures?” When the FCC announced it would be opening up bandwidth to LPFM stations, a community station seemed the obvious way to go.

“I think there’s a temptation to plant a flag and say, ‘This station represents south Minneapolis,’” says Kelly. “But I think it’s better to view it as a tool that we’re making available to these communities. There’s no one show that can encapsulate the community: ‘We are not homogenous, and if you really want to represent us, we can’t just be a box that you check off.’ Like, ‘Great! Got our Native American show.’”

That’s especially important in Phillips, where Waite House is blocks away from the birthplace of the American Indian Movement. “To my knowledge there’s one show on all of FM radio that exists hosted by an indigenous-identifying host,” says Kelly. “We launched eight hours a week of programming [by Native Americans], and I believe four more hours are on the way. It gives us a whole palette of voices who can feel free to specialize in the topics they know the most about. I’d like to think it’s something I already would have been thinking about. But meeting with these different communities and asking questions, it’s really driven home for me the importance of building a programming schedule around that. These conversations around equity and representation and control of narrative [can] feel too big to get your hands around, but when you say, ‘All those things in this specific area,’ it suddenly becomes a lot more tangible and doable.”

The station’s application was approved in October 2015, while Kelly and his wife were on vacation. After they returned, he says, “Francisco takes me out for a beer and says, ‘We’ve decided we need to pay somebody to run the station. We decided it should be you.’” At the end of 2016, the station acquired its equipment, with Kelly and a friend buying wood from Menard’s to build the studio’s wraparound desk. “It looks remarkably like my studio at home, minus all the records,” he says with a laugh.

Despite running in full for less than two months, KRSM’s rapid growth may demand more space. “Unlike KFAI, where if you walk in those doors, you’re walking by the doors of 20 different programs, I can’t just give someone a 1 a.m. show here unless I feel like coming in to let them in, staying here through their whole show, and setting the building code when they leave,” says Kelly. “We’re going to hit capacity for the way we do things now, probably next year, at which point we’ll need to make some decisions about what happens next.”

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Bottom Out

Is it time to pull the plug on this BDSM master?



Dan Savage

I'm a recently divorced woman with a high libido. Now that I'm single, I've come out as a kinkster. I quickly met someone who swept me off my feet—smart, funny, sexy, proudly pervy, and experienced in the BDSM scene—and soon he declared himself as my Dom and I assumed the sub role. This was hot as hell at first. I loved taking his orders, knowing how much my subservience pleased him, and surprising myself with just how much pain and humiliation I could take. However, his fantasies quickly took a darker turn. When I say I'm uncomfortable with the extremely transgressive territory he wants to explore, he says, "I'm your master and you take my orders." I think this is shitty form—the bottom should always set the limits. When we're in play, he says that I chose him as my top precisely because I wanted to see how far I could go and that it's his job to push me out of my comfort zone. I think he's twisting my words. Arguing over limits mid-scene makes us both frustrated and angry. I'm not in any physical danger, but his requests (if carried out) could ruin some of my existing relationships. Did I blow it by not giving him a list of my hard limits in advance of becoming his sub? Or is he just a shitty, inconsiderate top trying to take advantage of a novice? After play, he checks in to see if I'm okay, which on the surface looks like great form, but this also feels manipulative. How can I pull things back to where I'm comfortable? Do I run from the scene—or just this guy?

TIRED OF OVERREACHING
FROM A SHITTY TOP

A top who reopens negotiations about limits and what's on the BDSM menu during a scene—a time when the sub will feel tremendous pressure to, well, submit—is not a top you can trust. The same goes for a top who makes demands that, if obeyed, could ruin their sub's relationships with family, friends, other partners, etc. Run from this guy, TOOFAST, but not from the scene. There are better tops out there. Go find one.

I've been with my girlfriend "J" for two

years. Her best friend "M" is a gay man she's known since high school. M and I have hung out many times. He seems cool, but lately I've been wondering if he and J are fucking behind my back. For starters, J and I rarely have sex anymore. Even a kiss on the cheek happens less than once a week. Meanwhile, J's Facebook feed has pictures of M grabbing her tits outside of a gay club. She told me he's spent the night in her room, and I've also recently found out that although M has a strong preference for men, he considers himself bisexual. I understand that everyone loves tits, even if they're not turned on by them, and gay men can sleep with a girl and actually just... sleep. I also know that her antidepressants can kill sex drive. All three things at once feel like more than just coincidence, though. At the very least, the PDAs seem disrespectful. At worst, I'm a blind fool who's been replaced. Am I insecure or is there something to these worries?

YOU PICK THE ACRONYM
I GOTTA GET TO WORK

Your girlfriend's best friend isn't gay, YPTAIGGTW, he's bisexual—so, yeah, it's entirely possible M is fucking your girlfriend, since fucking girls is something bisexual guys do. But while we can't know for sure whether M is fucking J, YPTAIGGTW, we do know who she isn't fucking: you. If the sex is rare and a kiss—on the cheek—is a once-a-week occurrence, it's time to pull the plug. Yes, antidepressants can be a libido killer. They can also be a dodge. If your girlfriend doesn't regard the lack of sex as a problem and isn't working on a fix—if she's prioritizing partying with her bisexual bestie over talking to her doc and adjusting her meds, if she hasn't offered you some sort of accommodation/outlet/work-around for the lack of sex—trust your gut and get out.

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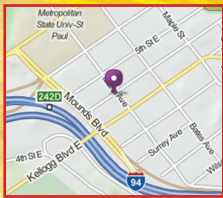
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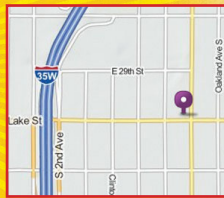
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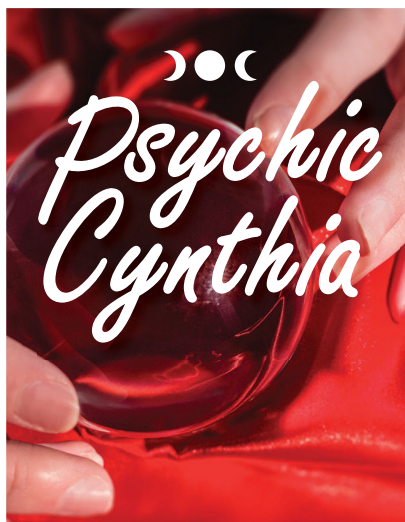
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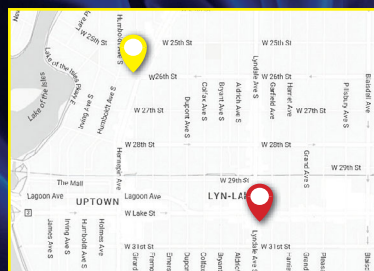
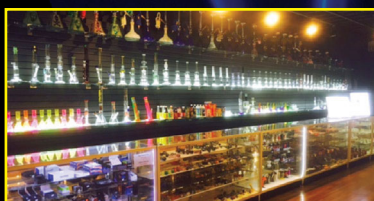
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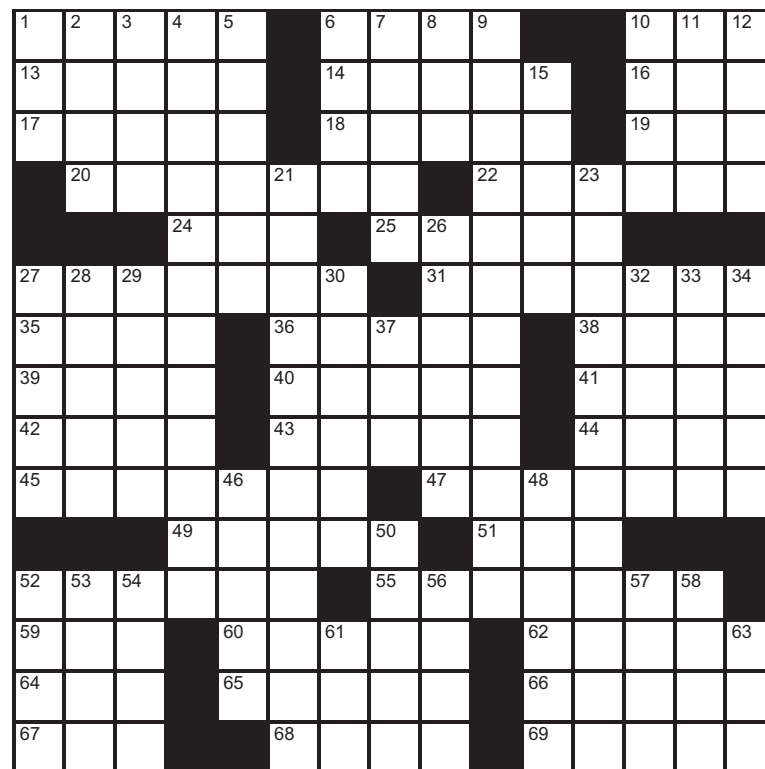
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BY BRENDAN EMMETT QUIGLEY

Across

- 1 Chutney fruit
- 6 People hit them up for cash
- 10 Puzzle maker, e.g.
- 13 Tournament for everybody
- 14 Like toffee
- 16 Kitchen gizmo company
- 17 Huge valley
- 18 Every-man-for-himself skirmish
- 19 Skier Hudak
- 20 Totally FUBAR
- 22 ___ butter
- 24 Dallas Keuchel stat
- 25 In an on-target fashion
- 27 Removes the tangles
- 31 Morale booster
- 35 Airline mentioned in "Back in the U.S.S.R."
- 36 Off to the side from
- 38 Hit the gym, say
- 39 Actress Miranda of "The Lord of the Rings" movies
- 40 Full-blown craze
- 41 Small amount
- 42 Roman matchmaking god
- 43 Outermost section that goes around the Pentagon
- 44 Turn black
- 45 Some sneaks
- 47 Spaces between the faucet and the flood line in plumbing
- 49 First name in Sephora
- 51 Logical conjunction

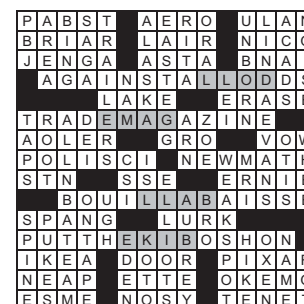
- 52 Wig feature
- 55 Some pistols
- 59 Total genius
- 60 Last year before the first Christmas
- 62 Sleazoid
- 64 Wood shaping tool
- 65 City in the Wasatch mountains
- 66 Looks over
- 67 Cryptogram's tool
- 68 "Why the hell not"
- 69 Food, clothing, and shelter

Down

- 1 Car sticker fig.
- 2 Baseballer turned "Shark Tank" shark, for short
- 3 Writer/director Ephron
- 4 Area where joke writers hangout?
- 5 Golf champ Mark
- 6 Maker of the Indestructo Steel Ball and Jet-Propelled Unicycle
- 7 Courtroom VIP
- 8 Tillis of country
- 9 Fret about blocking a play?
- 10 First word in the song "Get Back"
- 11 Farm team
- 12 Hold together
- 15 Mello ___
- 21 Powwows deciding what the "Poker Face" singer should do next?

- 23 Supernatural music from Seattle?
- 26 Maker of Deli-Cat cat food
- 27 Underwater threat
- 28 "Wrong guy!"
- 29 Did nothing with
- 30 Unfilled in
- 32 Big kerfuffle
- 33 Scheduled next
- 34 Has on
- 37 Alex and ___ (jewelers)
- 46 "Nuh-uh" reply
- 48 Mark of "Uptown Funk"
- 50 Burning residue
- 52 Initialism on an envelope
- 53 Command to the guests at a surprise party
- 54 "Crazy Train" singer
- 56 Red in the face?
- 57 Like some feminists
- 58 Planner, for short
- 61 Part of a TA's address
- 63 Series finale?

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